

H&H

HANDEL & HAYDN SOCIETY

Heat
the
Difference

1992-1993 SEASON

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

© 1992 British Airways



ARRIVE HOME
READY TO MAKE
THAT IMPORTANT
PRESENTATION.

When you fly British Airways Club® Class, you'll enjoy our renowned British service that pays attention to every little detail. You'll arrive refreshed and ready to handle anything that needs your personal attention.

⋮
CLUB

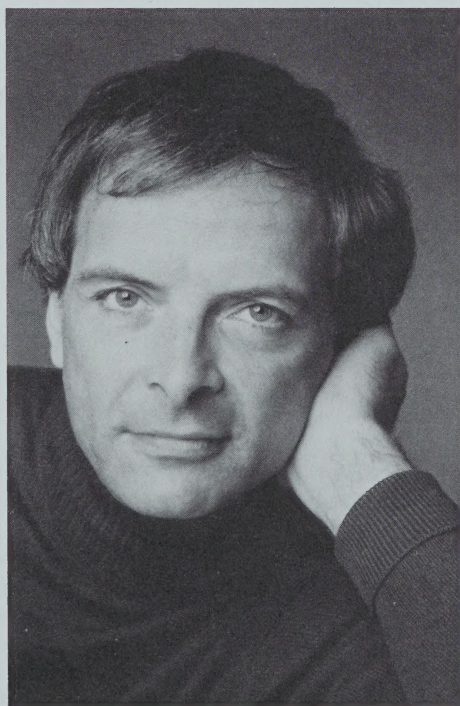
BRITISH AIRWAYS

The world's favourite airline®

C H R I S T O P H E R



H O G W O O D



*"...he elicited vibrant,
robust performances
from the original
instruments orchestra,
which played spicily
and with precision
and polish."*

THE NEW YORK TIMES

H A N D E L & H A Y D N S O C I E T Y



EDITIONS DE
L'OISEAU - LYRE

Christopher Hogwood is exclusively on L'Oiseau-Lyre/London Records.



Handel & Haydn Society
Christopher Hogwood, Artistic Director

ONE HUNDRED SEVENTY-EIGHTH SEASON, 1992-1993

GOVERNORS

Timothy C. Robinson, *Chairman*
Charles E. Porter, *Vice-Chairman*
Robert H. Scott, *President*
Leo L. Beranek, *Honorary Chairman*

Mitchell Adams
Vice President
Herbert J. Boothroyd
Secretary

Joseph M. Flynn
Treasurer
James L. Joslin
Vice President

J. Antony Lloyd
Vice President
Bobbi Mrachek
Vice President

Grace H. Neises
Vice President

William F. Achtmeyer
Robert C. Allen
Lucille M. Batal
Michael Brosnan
Edmund B. Cabot
Paul H. Carini
Philip A. Cooper
Bradford M. Endicott

Rev. Peter J. Gomes
Eugene E. Grant
Dena M. Hardyman
Remsen M. Kinne III
David H. Knight
David L. Landay
Anil Madan

Paul J. Marcus
Robert A. Marra
Sharon F. Merrill
Amy Meyer
Pat Collins Nelson
Winifred B. Parker
Watson Reid

Ronald G. Sampson
Michael Fisher Sandler
Carl M. Sapers
Elmar Seibel
Merrill Weingrod
Janet P. Whitla
Rawson L. Wood
Rya W. Zobel

George E. Geyer
Governor Emeritus

Jerome Preston, Jr.
Governor Emeritus

OVERSEERS

Candace Achtmeyer
Anne Adamson
Nathaniel Adamson, Jr.
F. Knight Alexander
Rae D. Anderson
Althea M. Ballentine
Martha Bancroft
Henry B. Barg
Afarin Bellisario
Joyce Brinton
Julian G. Bullitt
T. Edward Bynum
John F. Cogan, Jr.
John D. Constable
Carolyn A. Coverdale
Bonnie L. Crane

Paul A. Cully
Mark Edwards
Thomas H. Farquhar
William H. Fonvielle
Richard B. Gladstone
H. Gail Gordon
Arlene Ripley Greenleaf
Steven Grossman
William Gudenrath
Janet M. Halvorson
Roy A. Hammer
Suzanne L. Hamner
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
Richard K. Howe

Kenneth P. Latham, Jr.
L. William Law, Jr.
R. Willis Leith, Jr.
Karen S. Levy
Patricia E. MacKinnon
Dorothy M. Mawn
Walter Howard Mayo III
Dr. Betty Morningstar
Marianne Mortara
Ralph L. Pope III
Dorothy E. Puhý
Judith Lewis Rameior
Jeffrey F. Rayport
Thomas J. Riedlinger
Alice E. Richmond
Holly P. Safford

Robert N. Shapiro
Lawrence T. Shields
Andy Smith
Jolane Solomon
Elizabeth B. Storer
Kemon P. Taschioglou
Dorothy A. Thompson
James J. Vanecko
Donald R. Ware
Carol K. White
James B. White
Lieselotte H. Willoughby
William H. Woolverton III
Gwill E. York
Howard W. Zoufaly



Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

Saturday, October 31 at 8:00 p.m.
Sunday, November 1 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Martina Musacchio, Soprano
Crispian Steele-Perkins, Keyed Trumpet

Symphony No.100 in G, "Military"

Adagio—Allegro

8 mins.

Franz Joseph Haydn
(1732-1809)

[Late seating/Discussion by Mr. Hogwood]

"Solo e pensoso"

Aria da "Il Canzoniere" di Francesco Petrarca

6'

Haydn

[Discussion by Mr. Steele-Perkins of the Keyed Trumpet] 6'

Trumpet Concerto in E flat

Allegro

Andante

Finale—Allegro

13'

Haydn

INTERMISSION (20')

"Vado, ma dove? oh Dei!", K.583

4'

Wolfgang Amadé Mozart
(1756-1791)

"Alma grande e nobile core", K.578

4'

Mozart

Symphony No.100 in G, "Military"

Allegretto

Menuet—Moderato

Finale—Presto

} 16'

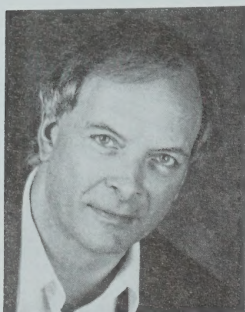
Haydn

Concert ended about 9:45 or 4:45

This concert is being recorded by WGBH 89.7 FM.

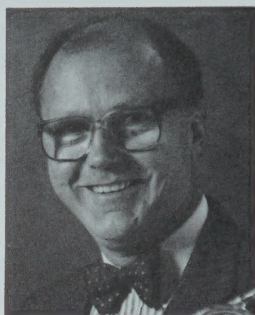
The Handel & Haydn Society is funded in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR CRISPIAN STEELE-PERKINS



Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of The Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on

instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances, touring, and recording. In addition, he has been Director of Music for the St. Paul Chamber Orchestra, and this season will be Principal Guest Conductor there, as well as guest conductor with the Australian Chamber Orchestra. Mr. Hogwood has conducted many of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, the London Philharmonic, and the Cleveland, Chicago, Boston, and National symphony orchestras. Since Mr. Hogwood joined H&H as Artistic Director in 1986, it has become one of the most respected musical ensembles in the nation.



Crispian Steele-Perkins is a renowned trumpet soloist, specializing in Baroque repertoire and performance practices. Mr. Steele-Perkins established his reputation as a virtuoso trumpeter with Sadlers Wells Opera and the Royal Philharmonic Orchestra,

and has been featured soloist with many leading European chamber ensembles, including the English Chamber Orchestra. He collects antique trumpets, and gives recitals and demonstrations around the world on the changing sounds and styles of the trumpet through its history. Mr. Steele-Perkins is a prolific recording artist, with twelve solo recordings and performances in over 750 other recordings. In 1982, he performed Haydn's Trumpet Concerto for an audience of 133,000 at the Edinburgh International Festival.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier period orchestra and professional chorus under the direction of Christopher Hogwood. A leader in "Historically Informed Performance," H&H performs Baroque and Classical repertoire with the instruments and techniques of the period to reveal music as it was intended to be heard. Since Mr. Hogwood became Artistic Director, H&H has achieved national and international acclaim through recordings on London/L'Oiseau-Lyre, national broadcasts, and performances at many national venues, including New York's Lincoln Center. H&H performs in 40 concerts each year, and brings the joy of music to 6,000 students in schools throughout Massachusetts through its innovative Education Program. H&H's latest recording, of Mozart's orchestration of Handel's *Acis and Galatea*, was released in the summer of 1992. Founded in 1815, H&H is the oldest continuously performing arts organization in the United States.

MARTINA MUSACCHIO, SOPRANO



Martina Musacchio was born in Italy and studied music in Bologna, Florence, Geneva, and Munich. She has performed operatic roles with groups throughout Europe, including Düsseldorf, Geneva, Lausanne, Venice, Mantua, Bergamo,

Busseto, and at the Lausanne and Ravenna music festivals. She was a member of the company of the Stadttheater in Lucerne and the Opernhaus of Zurich. Her many prizes include the second prize in the competition at Rio de Janeiro in 1987 and the Prix de Soliste and Concours Jeunesses Musicales in Switzerland in 1988. She last appeared with H&H in January 1992 in critically-hailed performances of Mozart's last opera, *La clemenza di Tito*.

H&H ORCHESTRA

Violin I

Daniel Stepner, *concertmaster*
Dianne Pettipaw
Julie Leven
Clayton Hoener
Anne Black
Judith Eissenberg
Kinloch Earle
Danielle Maddon

Violin II

Linda Quan, *principal*
Mark Beaulieu
James Johnston
Lena Wong
Sandra Kott
Anne-Marie Chubet
Barbara Englesberg

Viola

David Miller, *principal*
Laura Jeppesen
Barbara Wright
Scott Woolweaver
Nina Falk

Cello

Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer
Emmanuel Feldman
Reinmar Seidler

Bass

Michael Willens, *principal*
Thomas Coleman
Anne Trout

Flute

Christopher Krueger, *principal*
Wendy Rolfe

Oboe

Stephen Hammer, *principal*
Marc Schachman

Clarinet

Michael Sussman, *principal*
Dianne Heffner

Bassoon

Dennis Godburn, *principal*
Andrew Schwartz

Horn

Lowell Greer, *principal*
—Grace and John Neises chair
R.J. Kelley

Trumpet

Bruce Hall, *principal*
Dennis Alves

Timpani

John Grimes

Percussion

Richard Flanagan
James Smith

John Finney, *Associate Conductor*
James David Christie, *Artistic Consultant*
Jesse Levine, *Production Manager/Librarian*
Richard Shaughnessy, *Personnel Manager*
Yoichi Udagawa, *Rehearsal Assistant*
Angela Vanstory, *Rehearsal Accompanist*

H&H ADMINISTRATION

Mary A. Deissler, *Executive Director*
Christopher W. Ruigomez, *General Manager*

Jay Albert, *Box Office Assistant*
Janet M. Bailey, *Director of Marketing*
Robin L. Baker, *Director of Educational Activities*
Debra A. Cole, *Business Manager*
Elisabeth B. Galley, *Capital Campaign Director*
Joanne Ha, *Development Assistant*

Rachel C. King, *Communications Manager*
Deborah MacKinnon, *Box Office Manager*
Dorothea Moses, *Director of Development*
Stacey Street, *Corporate Contributions Manager*

Foley, Hoag & Eliot, *Of Counsel*

The Handel & Haydn Society is supported in part by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only several concert series, but also our educational outreach program in over forty Greater Boston area public schools and free public concerts that bring H&H's music to the widest possible audience.

HAYDN AND VIENNA

Between 1791 and 1795, Haydn made two extended journeys to London, then the capital of Europe's concert life. On each of these trips he enjoyed unparalleled success and financial gain, which left him well off for the rest of his life. Moreover, his fame in England also made the Viennese realize that they had a great composer in their midst. When Haydn returned to Vienna in 1795, it was to spend the rest of his life as the acknowledged leader of the musical world. He held that position without question throughout the late 1790s, when he composed his two great oratorios. His reputation lasted even until his death in 1809, though by the end he was challenged by a feisty younger man from Bonn—Beethoven—for general recognition as the world's greatest living composer.

CONCERT LIFE

Haydn had a far different audience in Vienna than in London. And concert-giving was certainly different than what he had known in his earlier career as court composer at Eszterhaza. Unlike in London, where regular series of concerts were organized and promoted by entrepreneurial managers, who tried to present new music and the most sought-after artists to sell subscriptions, in Vienna concerts were most often produced by the composer or performer as a benefit—for himself. Unless he had aristocratic guarantors, he would take the entire responsibility and the entire risk for the operation. Concert reviews—which, even when negative, publicize the simple fact of concert life—were almost unknown in Vienna, too.

Most important musical events in Vienna still took place privately, in the homes of aristocrats. Often a major new work received its premiere at such a private concert and only then would be put before the general public. (Both *The Creation* and Beethoven's *Eroica Symphony*, to name just two examples, were first heard in private homes rather than concert halls.)

Despite the relative paucity of public concerts in Vienna, Haydn had certainly become a “draw” when these concerts did take place. In London he had gloriously succeeded in pleasing a large general audience, instead of just the highly musical prince of Esterhaza who had been his patron for decades. And of course he returned to Vienna with those very works that had given him his greatest successes. He therefore knew he could face the test of the box office. He did this most satisfactorily with

The Creation, the premiere of which, on March 19, 1799, was probably the single greatest moment of Haydn's life.

Yet within a year, the fickle public turned away from him, it seems; there are reports of a greatly reduced audience and some joking at a repeat performance of *The Creation* in 1800. It is shocking to learn also that another concert in Vienna at which Haydn's music featured prominently in 1800, an “academy” offered on March 28 by the court trumpeter, Anton Weidinger, was not well attended either. But then, the significance of an event in the history of music is not always determined by the number of people who heard it.



WEIDINGER AND HIS “ACADEMY”

Anton Weidinger was the Viennese court trumpeter and a close friend of Haydn's. He was responsible for a technical improvement in his instrument that, for the first time, made it possible to play chromatic lines. For centuries the trumpet had been limited in the pitches it could play to the notes of the overtone series, which meant that there were large gaps at the bottom of its range. Only in the highest registers (which few trumpeters in Haydn's day could play) was there anything like a melodic scale, and even at that level, chromatic alterations were impossible. Thus the trumpet became associated in listeners' minds with the kind of fanfare figures it was easily capable of playing. Instrument builders wanted to make the trumpet a fully chromatic instrument, able to play in any key at any time; they experimented with various devices. It was Weidinger who developed a keyed trumpet (which he called an “organized trumpet”) with keys covering soundholes in the bore of the instrument. When pressed, the key opened a hole to change the length of the air column, and thus the pitch of the instrument (though at the cost of some of its brilliance). This development motivated the composition of two of the major concertos in the trumpet repertoire, by Haydn and Hummel.

Weidinger evidently made his invention in 1793, though he spent a considerable amount of time perfecting it. Haydn composed his *Trumpet Concerto in E flat*—the first great trumpet concerto for something approximating the modern instrument—in 1796. Weidinger must have been pleased that Haydn wrote a concerto for him—and so masterful a work!—but he evidently did not feel

ready to perform it until March 28, 1800, when he played the piece in a concert widely publicized to show off his new instrument and its technique. The first three of the nine items on Weidinger's published announcement of his "great musical academy" give an idea of what his audience heard:

1. An entirely new Symphony by Joseph Haydn, Doctor of Music, and Kapellmeister of Prince Esterhazy [sic].
2. Mr. Anton Weidinger will play a concerto on the organized trumpet invented by him, composed by the above-named master.
3. Mlle. Gassmann will sing an aria of the late Mr. Mozart.

On the face of it, the program appeared to offer no fewer than four symphonies, plus the trumpet concerto, and several vocal and chamber works. Though concerts were much longer then than they are now, it is more likely that the items representing a symphony refer instead to individual movements of a single symphony, scattered through the program to alternate with vocal numbers (as they are on the present program), which were then considered indispensable for variety in a concert program. Possibly there were as many as two symphonies intertwined, but it is most likely that the last item of the concert was the finale of the symphony that had opened it—a common practice at the time. Although the program promises "an entirely new symphony" by Haydn, we know that he had not written a symphony in five years. Clearly Weidinger was presenting one of Haydn's "London Symphonies," a work that would not previously have been heard in Vienna; the idea that it was

"entirely new" was merely a little advertising puffery. Beyond the information in Weidinger's announcement, we have no precise idea of the music heard on that March 28. Today's concert attempts to recreate Weidinger's "academy" as far as possible, both in content and format.

TRUMPET CONCERTO IN E FLAT

Haydn composed the trumpet concerto for Weidinger after his final return from England. But the work is filled with the kind of genial, open-hearted ideas and rich invention that marked the series of twelve gaudy symphonies he had

composed for London. This trumpet concerto may even be the final purely orchestral work that Haydn ever wrote, although we are not entirely sure—shadowy references to a lost concerto for two horns and another for bassoon cast some doubt on this point. It is, in any case, Haydn's most splendid concerto and one of the most original in the entire history of the form for the way in which it exploits new technical possibilities.

As already noted, the premiere of the concerto seems to have been very sparsely attended, and the work went virtually unnoticed. It was never published, never copied by anyone, and survives only in Haydn's autograph score, for which lucky fact we can be supremely thankful. (Haydn never had much luck with concertos, and most of them, including the two for cello, survive only in a single score or set of parts!) Even more surprising is the fact that, following the premiere, this splendid concerto seems to have been entirely forgotten for well over a century; not until 1929 was the music published. Yet once it returned to the light, particularly through recordings, it quickly became established not only as Haydn's most popular concerto, but as one of the favorite works of his entire, vast output.

The three movements of the concerto follow the

long-established pattern of Fast–Slow–Fast, but they are crafted in a newly expansive way, with rich orchestral commentary and a trumpet part created to show off the new instrument's technique—and its new expressive range. Haydn does not limit the trumpet to fanfares and brilliant running passages, but calls for poignant expression, too. In fact, he makes a point of such passages, with chromatic touches and



The Michaelerplatz, Vienna, showing the old Burgtheater (right) where the premiere of Haydn's Trumpet Concerto was given.

ventures into distant keys that the unkeyed trumpet could never have attempted.

The opening movement is thoroughly symphonic in construction, with solo passages that offer every kind of opportunity for virtuosity or lyric nostalgia. The trumpet has plenty to do, indeed, though Haydn is careful to reserve the most demanding and virtuosic aspects of the part, in order to save the player's lip.

How astonished the first audience must have been at the slow movement, in a key never before used for trumpet music (A flat) modulating to the even more astonishing dark realm of C flat for its middle section. They must have done a doubletake, just to be

sure that it was indeed a trumpet playing those never-heard sonorities.

The finale is a rondo-sonata that is among the most effervescent creations of the supreme master of witty rondos. Haydn writes a trumpet part that calls for rapid leaps through different registers, trills, surprises both in harmony and dynamics, a moment of warm nostalgia (touching again on a pitch impossible to earlier trumpets) before ending with brilliant eclat.

THE MILITARY SYMPHONY

Knowing that he would need new symphonies to feed the demand in London on his second trip there, Haydn began working in Vienna. One of these is the symphony conventionally numbered 100 (the numbering has only slight connection with actual order of composition), which became known popularly as the *Military Symphony*, for its apparent representation of a dramatic battle scene in the second movement. The fact that the middle movements of *Symphony No. 100* are written on Italian paper, rather than the British paper used for the first and last movements, suggests that these parts were at least begun before he left for England. The second movement was a new arrangement of a piece called "Romanze" that had served as the slow movement in Haydn's third concerto for the *lira organizzata*, an elaborate hurdy-gurdy. In its revised version for the symphony, this movement became the single most celebrated work Haydn composed for his London journeys, even more so than that other famous second movement, in the "Surprise" Symphony, which is probably better known today. Haydn himself led the premiere of the new symphony on March 31, 1794, his sixty-second birthday, and repeated it a week later. It created a sensation at these first performances and for years afterwards. One early review describes its impact: "Another new Symphony, by Haydn, was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat." For his last benefit concert in England a year later, Haydn was careful to include this symphony, which had become one of his most popular. The color and the sheer inventive energy of the work easily justify all the interest.

The opening *Adagio* generates a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected: "toy" music from the flutes and oboes with a shrill tune that is reworked throughout the exposition. After modulating to the dominant (and restating the "toy"

music), Haydn gives us a completely new theme, a perky violin tune that turns out to be the main subject matter of the development. But before we get there, we encounter a sudden silence—two full bars of rest—followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten, and the mood of the opening is restored in time for the recapitulation.

The "military" second movement is a rather fast slow movement (balanced later by a rather slow minuet). The serenade begins softly, but on repetition it suddenly becomes fortissimo, reinforced by the entire battery of percussion and a shift to the minor key. An unaccompanied trumpet call (evidently a fanfare well known in Haydn's day) explodes into a distant A flat that then relapses to the tonic for a sonorous brass-and-percussion close.

The *Minuet*, as already noted, is on the slow side, so that the two middle movements of the symphony can be grouped together against the fast first and last movements. The final *Presto* is wonderfully elaborate with far-reaching harmonies, Haydn's best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force. Haydn no doubt felt the colorful contribution they could make here was entirely fitting to end this extroverted symphony, and since the *Military Symphony* soon became the most famous symphony in the world—at least until Beethoven composed his Fifth—it would seem that most people agreed.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

FOR FURTHER LISTENING

Recordings of the *Trumpet Concerto in E flat* exist on both modern and historical instruments: Christopher Hogwood and the Academy of Ancient Music with Friedmann Immer, soloist (London/L'Oiseau-Lyre); Neville Mariner and the Academy of St. Martin-in-the-Fields, with Hakan Hardenberger (Philips); and The Scottish Chamber Orchestra, conducted by Jahla Ling, with Rolf Smedvig, soloist (Telarc).

Christopher Hogwood has also recorded *Symphony No. 100* with the Academy of Ancient Music (London/L'Oiseau-Lyre). Other excellent readings include Charles Mackerras with the Orchestra of St. Luke's, using historical-performance with a modern-instrument chamber orchestra (Telarc), Colin Davis with the Royal Concertgebouw Orchestra, for a full-scale modern symphonic reading (Philips), and Bruno Walter with the Columbia Symphony for a more traditional mid-twentieth-century view (Odyssey).

—S.L.

VOCAL TEXTS

Solo e pensoso

Aria da "*Il Canzoniere*" di Francesco Petrarca

Solo e pensoso i pensoso i più
deserti campi
vo misurando a passi tardi e lenti
e gli occhi porto, per fuggir, intenti,
dove vestigio uman l'arena stampi.

Altro schermo non trovo che mi scampi,
dal manifesto accorger delle genti;
perchè ne'gli atti d'allegrezza, spenti
di fuor si legges com' io dentro avvampi:

Si ch'io mi credo omai che monti e piagge
e fiumi e selve sappian di che tempre
sia la mia vita, ch'è celata altrui.

Ma pur s'aspre vie nè s' selvagge
cercar non so, ch'Amor non venga sempre
ragionando con meco ed io con lui.

Alone and bowed in thought, I pace
the loneliest fields
with slow and dragging steps,
my eyes alert, prepared to signal flight
should trace of human print appear upon the sand.

There is no other screen that can protect me
from overt public curiosity,
for in my joyless movements all can see
the inward perturbation of my soul.

For now do I believe that hills and shores,
and rivers and dark forests can discern my inner
nature, concealed from other men.

Yet have I never found a path so wild and steep
that Love has not been at my side,
speaking to me, as I speak to him.

Vado, ma dove? oh Dei!

Vado, ma dove? oh Dei!
se de' tormenti suoi,
se de' sospiri miei non sente il ciel pietà.
Tu che mi parli al core,
guida i miei passi amore;
tu quel ritegno or toglì
che dubitar mi fa.

—Text by Lorenzo Da Ponte

I am going, but where? oh gods!
If of his toments,
of my sighs, heaven feels no mercy.
You who speak to my heart,
love guides my steps;
You take away my restraint
which makes me doubt.

Alma grande e nobil core

Alma grande e nobil core
le tue pari ognor disprezza.
Sono dama al fasto avvezza
e so farmi rispettar.
Va, favella a quell' ingrato,
gli dirai che fida io sono.
Ma non merita perdono,
sì mi voglio vendicar.

—Text by Giuseppe Palomba

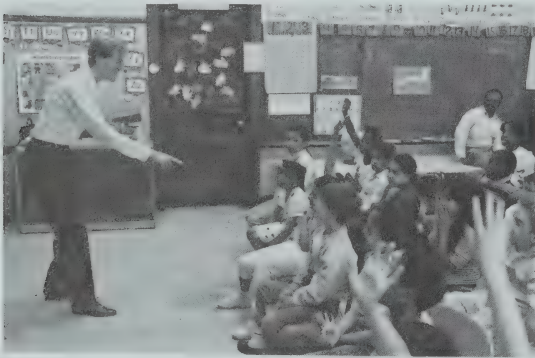
Grand soul and noble heart
your peers I still despise.
I am a lady accustomed to luxury
and I know how to make myself respected.
Go, tell that ungrateful one,
tell him I am faithful.
But I don't merit pardon,
I want to be avenged.

THE H&H EDUCATION PROGRAM

Serving Massachusetts school children since 1985

The Handel & Haydn Society Educational Outreach Program, now in its seventh year, aims to introduce public school students to classical music in a way that is both fun and educational. By providing opportunities both to listen to and to perform classical music, H&H strives to bring young people to a lasting appreciation of the art form and a mutual understanding that extends across cultural boundaries. This program seeks to fill a void left by decreases in public school funding, which have diminished or put an end to arts programs, and is presented free of charge to 47 schools throughout Massachusetts.

The H&H educational program is driven by the talent and enthusiasm of H&H musicians. All singers are members of the acclaimed H&H chorus under the direction of Artistic Director Christopher Hogwood. Our programs enable students to interact and work with professional musicians who perform with H&H. Performers are also selected for their ability to communicate with the students in a dynamic and approachable way.



The program consists of the following components:

• **In-School Music Workshops** (Grades 3–12) are presented twice a year by two vocal quartets with piano accompanists. On these classroom visits, our musicians present lively and informative lessons based on topics such as rhythm, harmony, oratorio, moods in music, and the chorus. We emphasize classical music (including works by women, composers of color and living composers), but also include folk songs and popular music for variety. Students participate by singing and responding to ideas presented in the music; programs are evaluated by teaching consultants to insure educational benefits.

• **Educational Youth Concerts** (Grades 4–12) build upon the classroom visits with a trip—often the first for students—to historic Symphony Hall. This season H&H will present a special educational performance of its “Haydn and Vienna” program at Symphony Hall, conducted by Christopher Hogwood and featuring trumpet soloist Crispian Steele-Perkins. Many students have also attended the “Mini-Messiah” concerts, a one-hour version of Handel’s oratorio with explanations and demonstrations, a popular holiday feature for students and teachers alike.

“The Handel & Haydn Society has truly helped to reinforce the importance of classical music and good performance practice to my students.”

—Paul Beninato

Music Director, Lawrence High School

• **Participatory Youth Concerts** (Grades 9–12) give high school students a very special opportunity to sing as chorus members with H&H’s professional musicians, at a concert in their own community. Conductor John Finney works with students to prepare major works from the choral repertory with the acclaimed H&H period orchestra. This season, students from Boston, Brockton and North Quincy will combine forces to perform at Madison Park High School on March 16, 1993; students from Chelsea, Lawrence, Lowell and Malden will perform at Lawrence High School on March 18, 1993.

• **Recital Programs** (Grades 3–12) feature H&H chorus members in solo programs of selections of classical music as well as songs representing their individual ethnic and cultural traditions. Current programs feature Spanish folk songs and African American spirituals combined with classical works. This format enables the singers to act as role models and talk with students about how and why they became professional musicians.

“Not many high schools are offered such an opportunity to perform with professionals of such high calibre . . . the impact to the community is heart-warming and sensational.”

—Cassandra Morgan

Music Director, New Bedford High School

• **New Education Initiative: the Vocal Apprenticeship Program** (Grades 7-12) The main goal of this program is to effect much-needed diversity in the classical-music field, both among performers and audiences. The program provides college preparatory music instruction, academic guidance, and role model relationships with established artists of diverse ethnic backgrounds to Greater Boston students at risk and of color who show remarkable promise of musical talent.

The Handel & Haydn Society currently reaches over 6,000 students in the following communities: Boston (Allston, Dorchester, Roxbury, Roslindale), Brockton, Cambridge, Lawrence, Lowell, Lynn, Malden, New Bedford, Quincy, and Woburn free of charge. The in-school workshops are also available for bookings by contacting Young Audiences, Inc. at (617) 577-0570.



The Jessie B. Cox Charitable Trust Foundation has awarded H&H a challenge grant of \$45,000, provided that H&H raise an additional \$20,000 by April 1993. Please consider making a donation to support these education programs which benefit over 6,000 schoolchildren in Massachusetts.

"The Handel & Haydn Society is the first organization including teacher packets, follow-up presentations and field trips . . . H&H does exemplary work in bringing culture to students. Please do whatever you can to keep these wonderful musicians and their fine teaching available to our schools."

—Rose Holland, Music Specialist
Trotter Elementary School, Roxbury

The H&H Education Program Staff

Robin Baker, Director of Educational Activities
John Finney, Associate Conductor and Music Advisor
George Emlen, Script Consultant

H&H Musicians

Rebecca Plummer, Director of Quartets and pianist
Timothy Steele, pianist
Marilyn Bulli and Margaret O'Keefe, sopranos
Luz Bermejo and Pamela Dillard, altos
Bruce Lancaster and Noel Vazquez, tenors
Emery Stephens, Jeffrey Stevens and
Donald Wilkinson, basses

H&H Handel & Haydn Society
300 Massachusetts Avenue
Boston, MA 02115

Yes! I want to play a personal role in the Handel & Haydn Society's Education Program.

Name: _____ Address: _____

City/State/Zip: _____ Phone: _____

I would like to contribute: ☐ PAYMENT ENCLOSED ☐ Check ☐ Visa/MC ☐ Am Ex ☐ Discover

☐ \$500 ☐ \$250 ☐ \$100 ☐ \$50 ☐ \$35 Account # _____ Exp. Date: _____

☐ Another Amount _____ Signature: _____

☐ I would to visit an H&H classroom workshop.

☐ I would like more information about H&H's Education Program.

Thank you for your generosity!

ANNUAL FUND CONTRIBUTORS

The Handel & Haydn Society gratefully acknowledges the generous support of the following corporations, foundations, agencies, and individuals. Such continuing annual fund support is crucial to H&H's artistic growth and financial stability. If you wish to make a contribution to the Handel & Haydn Society or learn more about the exclusive benefits available to Conductor's Circle members, please call the Development Office at (617) 262-1815.



The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by generously donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra in the United States and as a national leader in historically informed performance.

Golden Baton (\$5,000 and up)

Mr. & Mrs. Bradford M. Endicott
Mr. Joseph M. Flynn
Mrs. Henry M. Halvorson
Felda & Dena Hardyman
James & Sarah Joslin
Mr. & Mrs. Remsen M. Kinne, III
Mr. & Mrs. David L. Landay
Anil & Rosann Madan
William & Bobbi Mrachek
Mr. & Mrs. John T. Neises
Pat & Dave Nelson
Dr. Winifred B. Parker
Dr. Watson Reid
Mr. & Mrs. Timothy C. Robinson
Dr. Michael Fisher Sandler
Robert H. Scott & Diane T. Spencer
Rawson & Elizabeth Wood

Silver Baton (\$2,500 to \$4,999)

Lucille M. Batal
Dr. & Mrs. Leo L. Beranek
Herbert J. & Barbara Boothroyd
Dr. & Mrs. Edmund B. Cabot
Mr. Paul Carini
Mr. John F. Cogan, Jr.
Mr. Philip A. Cooper
Ms. Bonnie Lloyd Crane
Mr. & Mrs. David H. Knight
Mr. J. Antony Lloyd &
Ms. Marilyn Swartz Lloyd
Amy Meyer
Mr. & Mrs. Charles E. Porter
Mr. Carl M. Sapers
Miss Elizabeth B. Storer
Mr. & Mrs. Keith G. Willoughby

Bronze Baton (\$1,000 to \$2,499)

Mitchell Adams
F. Knight Alexander, M.D.
Mr. Robert C. Allen
James & Suzannah Ames
Prof. & Mrs. Rae D. Anderson
Ms. Janet M. Bailey
Althea Ballentine
Martha H. & Robert M. Bancroft
Afarin & Lee Bellisario
Dr. Lee C. Bradley, III
Joyce Brinton & Bruce Hauben
John & Barbara Buckley
Julian & Marion Bullitt
Glen Burke
Dr. T. Edward Bynum
Robert & Barbara Cotta
Mr. Alan H. Cousin
Mary & Jim Deissler
Dr. Richard W. Dwight
Mr. & Mrs. Thomas H. Farquhar
Mrs. J. Harold Fisher, in honor of
Dr. Michael Fisher Sandler
Gail Gordon & George Buehler
Mr. Eugene E. Grant
Sylvia and Roy A. Hammer
Suzanne & Easley Hamner
Mr. & Mrs. J. Thomas Henderson
Mr. & Mrs. Roger M. Hewlett
Mr. Christopher Hogwood
Mr. & Mrs. Richard K. Howe
Sophie & Dieter Koch-Weser
Mr. & Mrs. L. Edward Lashman
Mr. & Mrs. Kenneth P. Latham, Jr.
Mr. & Mrs. R. Willis Leith, Jr.
Mr. & Mrs. George D. Levy
Mr. & Mrs. George Lewald

Robert & Mary Marra
Thomas & Dorothy Mawn
Walter Howard Mayo, III
Sharon F. Merrill
Dr. Betty Morningstar
Ms. Marianne Mortara
Dr. Josephine L. Murray
Mr. Harvey Picker,
in honor of Bobbi Mrachek
Mr. Jerome Preston, Sr.
Dorothy Puhly & Michael Freeman
Mrs. Judith Lewis Rameior
Ms. Alice Richmond
Thomas & June Riedlinger
Paul & Deborah Russo
Mr. & Mrs. G. Neal Ryland
Mr. & Mrs. David D. Ryus, III
Ms. Holly P. Safford
Mr. Ronald G. Sampson
Mr. Robert N. Shapiro
Dr. Lawrence Thornton Shields
Andy & Ed Smith
Mr. & Mrs. Lawrence Thompson
Daniel & Ruth Vershbow
Merill Weingrod & Phoebe Salton
Janet & Dean Whitla
Mr. & Mrs. Patrick R. Wilmerding
Mr. & Mrs. Ronald N. Woodward
Mr. William Woolverton
Gwill E. York
Hiller & Rya Zobel
Mr. Howard W. Zoufaly
Anonymous

**CORPORATE AND FOUNDATION
CONTRIBUTORS**

**Platinum Contributors
(\$25,000 and up)**

Jesse B. Cox Charitable Trust
Andrew W. Mellon Foundation
National Endowment for the Arts
Stratford Foundation
Tucker Anthony Inc.

**Diamond Benefactors
(\$10,000 to \$24,999)**

Dynatech Corporation
John Hancock Mutual
Life Insurance Company
KPMG Peat Marwick
Amelia Peabody Fund
State Street Bank &
Trust Company

**Golden Benefactors
(\$5,000 to \$9,999)**

The Boston Company
Cabot Family Charitable Trust
Jane B. Cook Charitable Trust
Little, Brown & Company
Massachusetts Cultural Council
Sharon Merrill Associates, Inc.
New England Telephone
Bessie Pappas Charitable
Foundation
Harold Whitworth Pierce Trust
Schrafft Charitable Trust
Shaw's Supermarkets, Inc.
Seth Sprague Educational
and Charitable Foundation
Abbot & Dorothy H.
Stevens Foundation

**Major Benefactors
(\$2,500 to \$4,999)**

Bank of Boston
Coopers & Lybrand
Eastern Enterprises/Boston Gas Co.
Ernst & Young
General Cinema Corporation
Hale & Dorr
Kraft General Foods
Lechmere, Inc.
Liberty Mutual Insurance Group
Price Waterhouse
Putnam Companies
Raytheon Company
Edwin S. Webster Foundation

**Benefactors
(\$1,000 to \$2,499)**

Addison-Wesley
Publishing Company
Arthur D. Little Foundation
British Airways
The Catered Affair
Costar Corporation

Country Curtains
Fresh Pond Travel
Digital Equipment Corporation
The Gillette Company
Charles and Sara Goldberg
Charitable Trust
Houghton Mifflin Company
IBM Community Fund
Lawrence Arts Lottery Council
Joe & Emily Lowe Foundation
Lowell Arts Lottery Council
Malden Arts Lottery Council
The Millipore Foundation
Mobil Oil Corporation
PDQ Printing
Steams Charitable Trust,
in memory of Stuart P. Gassel
Woburn Advocate
Woburn Arts Lottery Council

**Guarantors
(\$500 to \$999)**

Analog Devices
The Charles Stark Draper
Laboratory
Eaton Foundation
Harvard Musical Association
Loomis, Sayles and Company
Stride-Rite Charitable Foundation
Sun Life of Canada
Talbots
Thermo Electron
Woburn National Bank

**Patrons
(\$100 to \$499)**

Brockton Arts Lottery Council
Florence & Frederick Bruell
Foundation
The Eliot Hotel
Faxon Company
Massachusetts Envelope Company
M/A-COM, Inc.
The Rose Garden

**INDIVIDUAL
CONTRIBUTORS
Chorus Circle**

(\$500 to \$999)

Dr. & Mrs. Nathaniel Adamson, Jr.
Roger & Susan Baust
Fay & Alfred Chandler
Mr. & Mrs. Harry G. Chase
Sylvia & John Constable
Mr. Paul A. Cully
Mr. & Mrs. Andrew J. Dean
Richard D. Dionne
Thomas & Ellen Draper
Mr. Peter M. Famam
William Fonvielle
John Tyler Fosdick
Mr. & Mrs. Howard K. Fuguet

Mr. Randolph J. Fuller
Paul Gass
George E. Geyer
Mr. & Mrs. Richard B. Gladstone
Mr. John William Gorman
Mrs. Marshall Kincaid
Richard & Pat MacKinnon
Dorothea Moses
Jerome J. & Dorothy M. Preston
William & Mary Reynolds
Dr. & Mrs. Michael Ronthal
William Springer &
Lavinia B. Chase
Donald & Susan Ware
Mr. & Mrs. James B. White
Susannah Wood

**Orchestra Circle
(\$250 to \$499)**

Nancye Araneo & Raymond Delisle
Dr. William Bicknell
Mr. & Mrs. Norman Bikales
John Albert Colangelo
Mr. Scot J. Cornwall &
Mr. William R. Opperman
Dr. and Mrs. Barry Dorn
Ms. Ruth Doyle
Ms. Elisabeth M. Drake
Lester E. & Marjorie Forbes
Ms. Sue Freihofer
Thayer & Anne
Fremont-Smith
Peter & Karin Gil
Mr. & Mrs. Steven Grossman
Mr. Paul D. Hazzard
Mr. David B. Jenkins
Dr. & Mrs. Gary Kraus
Neil Kulick & Claire Laporte
Mr. & Mrs. William H. Niblock, Jr.
Helen W. Parsons
Jonathan Payson
Dr. Chiara Portas
Dr. & Mrs. Robert Quinlan
Mr. Daniel Romanow
Dr. Hyman Smukler
Lionel & Vivian Spiro
Kazuhiro Takahashi
Charles H. Watts II
Karen & Hartley Webster
Walter H. Weld
Jeanette F. Wickstrom
Dr. Susan Workum
Anonymous

—compiled 10/92

THE SOURCE FOR 125 YEARS

New England  Conservatory

1867 - 1992

STARS FROM THE SOURCE

with host Joel Grey

*and The New England Ragtime Ensemble
The Klezmer Conservatory Band
and Students of the NEC Opera Theater*

New England Conservatory concludes its 125th Anniversary year with a glittering gala.
Please join in celebrating NEC's contributions to three exciting forces in American music:

*jazz
klezmer
and opera*

Saturday

December 5, 1992

*Jordan Hall at New England Conservatory
30 Gainsborough Street at Huntington Avenue, Boston*

Cocktail Reception 6:00 p.m. Dinner 7:00 p.m.

Stars from The Source 8:30 p.m.

Champagne, Dessert, and Dancing 10:00 p.m.

Tickets

Cocktails, Dinner, *Stars* Concert, and Dancing: \$300 and \$5,000 (for ten). Black Tie.

Stars Concert and Dancing: \$125. *Stars* Concert only: \$15 and \$25.

For information, call (617) 262-1120, ext. 419.

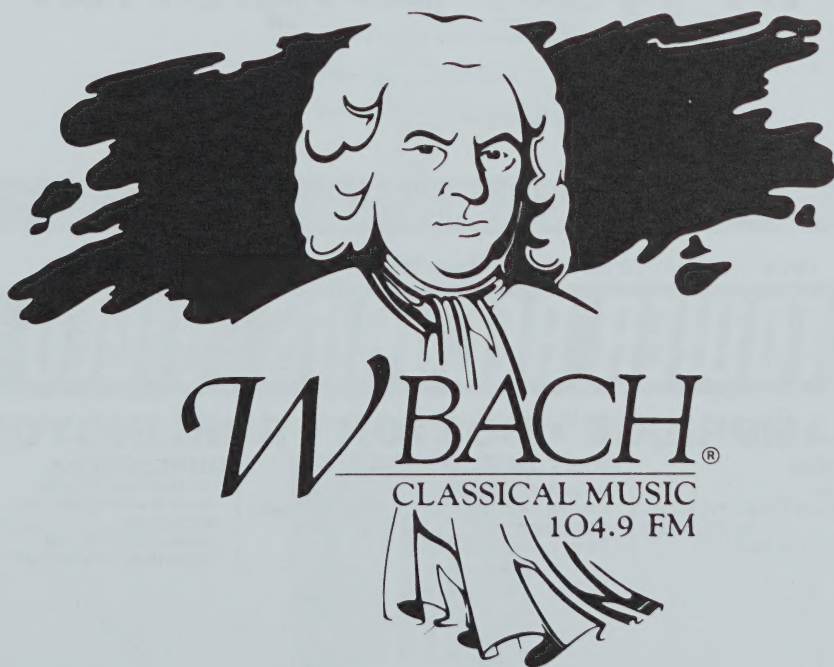
*Be A Part
Of the* **arts**
BOSTON HERALD

The Boston
Herald salutes
the Handel &
Haydn Society.
Look for our
arts coverage in
Scene, every
Friday in the
Herald.

"A
Very
Knowledgeable
Staff."

- Boston Magazine
Best of Boston 92

HMV
CLASSICAL
HARVARD
SQUARE
CAMBRIDGE



OUR WORLD JUST GOT BIGGER!



We're changing for the future. Fresh Pond Travel is now FPT Travel Management Group. Our line-up includes: FPT Corporate Services, FPT Meetings & Incentives, and Fresh Pond Travel for vacations.

FPT was committed to quality long before it was stylish. Today, with agents who have an average of ten years experience, FPT is providing every business traveler a superior level of service.

We're prepared to work for your business—24-hours a day—with skilled professionals and advanced systems. Our new SMARTS™ technology monitors reservations around-the-clock, giving you the very best fares and seats available. All this growth is working to provide unparalleled travel service.

Experience The Service Difference

Call: Chandler Boyd, Vice President/Sales

Phone: (617) 661-9200, ext. 3005



printed on recycled paper

Boston's #1
choice for
classical music
24 hours
a day.



**Our
news is
never
abbr.**



If you're tired of abbreviated news, listen to the whole story. We have the most in-depth news, information, and commentary in New England. WBUR 90.9 FM. **Radio for your ears. And everything in between.**